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‘Book Practices and Textual Itineraries’

Clinton Cahill

Headwaters: reading, drawing and *Finnegans Wake*

I open my *Finnegans Wake* carefully, where it was last closed. A well-worn paperback reprint of the 1992 Penguin Classic, not a good edition I’m told, but it’s the one that I read ¹. Softened to dilapidation, grey skeins of annotation cover each page. Beside it I place a hard-backed sketchbook, A4, also opened. Conscientiously I number the sketchbook page to correspond with one of the exposed pages of the *Wake*. I begin reading, and the reading part of me moves; downward, outward, inward, toward that stillness-full-of-movement, the invisible threshold; the imperceptible moment of entry.

As a text the *Wake* is notoriously resistant. It resists my eagerness, detaining me at some outer membrane of its language. To the impatient, Joyce’s ‘Claybook’² is opaque, the alphabet of its ‘allaphabed’³ obscure to those already dissuaded. It’s flirtatious enticement and rebuttal can disorientate; it wants readers on its *own* terms. How can I take *my* pleasure with such a text? What does it require of me? Gentle tenacity, perhaps? Humility, and the courage of an open mind willing to allow language operate at full capacity.

Optically palpating the printed words of the *Wake* that lie behind my own scrawl, I try to re-engage the sense that seemed to be there before I last closed the book, and to tease out whatever new sense is now stirring. More notes cross the verso page of my sketchbook; connections made. I read the words again, drawing pictorial notations rapidly into the sketchbook’s recto page, an attempt to net the fleeting impressions provoked by Joyce’s dream language. At first this graphic gesture is tentative, pressure-less. Interior objects are

reticent, illusive things. When eyes are open for the purpose of reading, the imagination is peripheral, and so observing it is necessarily oblique. With practiced immersion (easier now than it used to be) comes the achievement of a rhythm, a mode - a kind of alignment that enables the text and I to proceed in more confident attunement, perhaps eventually becoming carelessly, playfully decisive together. What do we see? Which ways might we go? Outward, downward, in-ward.

Books, printed books that is, are entered by the act of opening and reading. Traditionally this involves parting covers, spreading leaves and the flexing of at least one spine; the sense and sensuality of beginning. Something opens in expectation. A reciprocally yielding gesture made outwardly visible by the actions of cover and hands. When the book is *Finnegans Wake* there is perhaps an added sense of apprehension, reticence; the matter of intimidating reputation.

Comparing the Wakean universe with cyberspace, cyberculture historian Darren Tofts recall's Joyce's reminder that literature (an imaginary world created by writing) begins as so many 'paper wounds' ⁴. This is a notion played out hilariously and profoundly across the *Wake* in henpecks marks and the accidental breakfast fork piercings of its would-be critical readers, which come to punctuate Anna Livia's notorious letter. These random wounds are then variously re-read, interpreted and expertly appraised ⁵. I prod the 'claybook' in hope of response, connection, reverberation and impression. And as I mark its surface, so I am marked.

Artists have been responding to the *Wake* since before its publication as a single volume. A pre-history of its visual interpretation might begin with Stella Steyn's 1929 illustrations, commissioned by Joyce himself, in response to the "Anna Livia" and "The Ondt and the Gracehoper" sections of *Work in Progress* ⁶. Steyn's detailed and humorously accessible line

drawings hover in a surprisingly ventilated space, untroubled by framal referencing. Only the simplest of affinities are allowed to emerge between drawing and text. Steyne's technique, apparently not closely derived from her direct reading of the text ⁷, and the overtly presentational and promotional motivations behind these images, maintain a distance between text and image that is sufficient for them to serve as traditional illustrative access points for those readers potentially nonplussed by the text. These images offer no sense of interiority, of proximity, nor any sense of what it feels like to read *in* such a text.

Christa-Maria Lerm Hayes established the extent to which Joyce has influenced the visual arts and the many artists who have appropriated or otherwise referenced his work, not least his last two novels ⁸.

Early representations of the *Wake* include both the pictorial and the schematic. Moholy-Nagy's pedagogic chart *Vision in Motion* (1947) ⁹ offers a schematic of the *Wake* as *a thing complete*, apparently integrated and cohesive. Like Steyn's images it serves the conventional illustrative agenda of clarification, completeness and fixity; the *Wake* as a mechanism viewed from outside. And like all maps, its fallacy lies in proposing the ideal of a unified topography. My own early mappings of the *Wake* attempted to set the book within a kind of summative shape and were fundamentally distinct from the representations of silent, dis-locating and immersive character of direct individuated reading.

Some of the Illustrations in John Bishop's *Joyce's Book of the Dark* convey etymological and spatial depictions of the *Wake*. His relief maps embed textual quotation and figural outlines to visualize a spatial reading of the dreamer. To me they are also images of emergent form and language actively *generating* the *Wake* universe ¹⁰.

Scientist and Illustrator Tim Ahern's pioneering *Ilnesstrated Colossick Iditions* deploys an economically direct, and entertainingly faux naïve approach ¹¹. Here chains of association are secured to a lexicon of familiar images in accessible and sustained comic style. Ahern's pages permit direct translation between two visual languages present on the page, enabling the reader to re-enact his interpretation. However, this is at the cost of any spontaneous imaging of Joyce's words. The reader is intercepted, compelled to accept in the initial instance a given reading of the text *through* the illustrations.

Carl Fint's *Wake* illustrations in David Norris's *Joyce for Beginners* access a similar vein of humour to Ahern, albeit darker. They represent broad aspects of the text rather than close readings of it. Framed within this introductory publication they support and summarise exegetical commentary rather than reflecting direct readings in the original work. Though set amongst direct quotations they are distanced from the original text by being 'applied' to it ¹².

Designer Steven Crowe's ambitious sequence of Illustrations celebrates Joyce's de-differentiation of cultural hierarchies and his propensity for stylistic experimentation. The images he has produced to date in his hugely ambitious project successfully distil profundity from the absurd, whilst remaining faithful to their lineage of graphically grounded interpretative illustration ¹³. They enable access to the text by anchoring and clarifying selected narrative moments, rather than visualizing qualities of fragmentation, linguistic flow or uncertainty. Here decisive compositions propose closed a representation, a first order reading of pleasure rather than bliss. This fixity of statement perhaps liberates the images from the text *too soon* in fulfilling the communicative impulse and obligation of design.

In John Vernon Lord's recent series of eleven illustrations and frontispiece for the Folio Society's Anniversary edition of *Finnegans Wake* an admirable balance of figurative density,

technically accomplishment and stylistic diversity interpretation. Their textural impact is redolent of immersive reading and entanglement in the *Wake*, whilst meeting the qualitative requirements of a fine edition ¹⁴.

Dealing with one episode, 'Part' III, 'Chapter' 1 of *Finnegans* artist Thomas McNally's 46 highly coloured geometric sequential illustrations to *The Ondt and The Gracehoper*, the hilarious retelling of Aesop's fable found in Part III Chapter 1 of the *Wake*, are distinctly separated from the text in what I would describe as an appropriately storybook format ¹⁵. Their hard-edged, self-containment and 'clean' geometries have a tense, relevantly cubo-futurist energy, which exude something of the essential strangeness of the tale as it occurs in inserted into the turbulent densities of the *Wake* as a whole.

I read *Finnegans Wake* 'through' drawing. I'm fascinated by how the book provokes the visual imagination, *my* imagination. As a visual practitioner it seems natural to explore and record this provocation in a way that is integral to the reading process. My interest has more to do with reading than writing, but does involve relations between writing and drawing. It's about a way of approaching the *Wake* (at least in printed form) through processes of graphically documented reading, a recurrent reading of *one* copy of *one* edition. It seems that this is what the book wants of me. Approached in this way the *Wake* in particular raises questions of interiority and exteriority; of how those of a book correspond with those of its reader and how this can be made explicit through drawing. Perhaps such a project could be part of an answer to Steven Garner's call for more critical, discursive drawing research into representation, imagery, cognition, and questions of whether expressions are internal (personal) or external (cultural) ¹⁶. According to Deanna Petherbridge, drawing possesses strong meta-indexical qualities and can maintain a 'negotiation space' for 'explicit and yet-to-be-made explicit knowledge' ¹⁷. It is these aspects of drawing as an investigative method that

I think can be exploited when attempting to understand, and make visible to ourselves, the phenomena of our individual responses to Joyce's extraordinary text.

I am interested in exploring the immensely rich *nexus* of notional spaces generated by *Finnegans Wake* and depicting the intersecting imaginations of its dreamer and its reader through reading, dreaming and drawing the text ¹⁸.

Finnegans Wake itself disturbs categorical divisions such as those between sleep and death, dream and history, past, present, future, body and landscape. The book's *What, where, when* and *who* are always indeterminate and mutable. It's fictive universe can be conceived as a fractal complex of nested *un-consciousnesses*, not neatly concentric, but occurring as one mind folded into and enfolding others. These are configured less as 'characters' than as transient centres of gravity. Perhaps, asleep above his pub in Chapelizod, innkeeper Mr. Porter's mind blooms other minds; Tim Finnegan, of the ballad and whose 'wake' it is, having 'died' fallen drunk from his ladder; Finn MacCool, a giant hero interred in the dream Landscape; Humphrey Chimpden Earwicker, a pompously civic patriarch, paranoid on a spectrum from abject persecution to cosmic grandeur. Finnegan, Finn and Earwicker all folded together. Enfolded here too is the fissioned consciousness of a father expressed as two warring yet inter-reliant sons, Shem and Shaun, along with their troubling sister, Issy, who also overlaps with the past, present and future aspects of ubiquitous and long-suffering woman, Anna Livia Plurabelle. These psychic entities are as discernable yet intricately intermingled as currents in a river. In his egg-like head, Porter's dreams are tickled by stimuli from the outer world and the distant topography of bed and bedroom, of his own insides and bodily processes, and by deeper disturbances of fear, guilt and desire.

In entranced ¹⁹ reading of the *Wake* the feeling of being exterior to ourselves can arise from a sense of being inside or alongside one of these nested *un-consciousnesses*, whilst retaining

some awareness of our identity as reader ²⁰. What constitutes inside and outside is affected by *where* our attention is located. This seems important in considering reading as an *imaginative* experience.

Describing the sensorium of the sleeper in *Finnegans Wake* evokes the adjacency of sleep and death and consequently all inversions, removals, absences and negations associated with states of *un*-consciousness. These inversions and negations are expressed with relentless consistency through and throughout Joyce's dream language ²¹. The problem of any perception and comprehension of internal (and external) mental and physical phenomena by an unconscious mind has implications for visually depicting interiority, particularly regarding the aural and the optical as they occur in the mind of the sleeper. I am especially concerned here with the optical but in the *Wake* these two senses are frequently and irrecoverably entangled. John Bishop proposed (and illustrated) an interior ocular system peculiar to the 'book of the dark', whereby visual percepts are generated *in* and *by* the unconscious body *of* the text ²². However remote from waking reality, this inner ocularity can be '*wakened*' by the careful, persistent (ocular) attentions of the reader.

Though purportedly arising from the mind of a fictional sleeper (and 'behind' it that of the writer) images stimulated by the *Wake* are made of stuff from the reader's memory. The text operates as generative dream code embedded physically in print, and also virtually in a fictive subconscious. This code is transmitted through the literal and literary experience of reading. Reading, like dreaming can change consciousness. Reading is unlike dreaming because books are subject to our will ²³. Heightened mental visualisation and experiences of narrative flow are characteristic of both dreaming and entranced reading (Nell 1988). The 'dreaming' *in* and *of* texts is latent. It must be rehearsed and 'enacted' by the reader as effective and affective language. Reading *Finnegans Wake* emulates a kind of lucid, ludic dreaming ²⁴. The active dreaming of text into reality, makes all of its readers potential Finnegans.

Thus (*W*)aking the dreaming text, bringing forth its inner vision requires yielding to a dream-like state of entrancement. This is an interesting exchange, a mutual beguilement whereby to (*W*)ake is to sleep. Like Finnegans himself, in order for the shenanigans of inner narrative to continue the reader is required to not worry, and to lie back down...again ²⁵

Roland Barthes asked what it is to *enjoy* a text, what it is we enjoy *there*? ²⁶. The terms he used to answer these questions, though imperfectly translatable, are still useful in appreciating what is ecstatic about reading and, I propose, about reading/drawing. What can we take, what may we have from text? Trance and trace, pleasure and bliss, state and action; the graphic trace as residue of bliss or a marking of the unspeakable - moving the *Wake*'s text 'beyond words' towards its predisposition as image through a blissful re-action and re-enactment.

Where it indicates or even approaches a state 'beyond words' *Finnegans Wake* more than most novels reveals fundamental operational qualities in written language. This vertiginous flirtation with the edge is not the least of the pleasures of its text.

Much has been said about auditory experiences of the text that are to be had through vocal performance and group readings ²⁷. In its concern with *appearance*, with the moment of the visual arrival and immediate and intimate affect of the text on visual imagination, reading-through-drawing reinforces an a-social practice of solitary, silent reading. This is only in a narrow sense, of course, for reading can neither be considered totally solitary nor silent. The entanglement of the visual with the audible in the very structures and history of reading and writing disallow the truly silent. And equally intractable is the well-established embedding of the reader in their epoch and culture, together with their historical proximity to or distance from the author, rendering the a-social condition a desired ideal of reading at most, a subjective attitude or pretence, rather than an achievable practice ²⁸.

The very incompleteness and unreliability of drawing as a form of cross-medial interpretation extends meaning, ensuring interpretation over mechanistic transposition. Drawing can directly encode reader experience into gesture *at the moment of reading* – exteriorising the sense of rhythm, friction, and expression - the residual ecstatic grapheme, the loss of self-consciousness, the ‘little death’ of the reader.

Extensive annotation of the printed text without reference to sources other than the reader’s thoughts traces upon the ‘given’ presence of the author a further presence, that of the reader, the presence of whom is essential to the resurrection of the text. It forms a conjunction of complementary sign systems - printed text and hand-made mark - each as if originating from opposites sides of the text in its condition as a material interface; mass-printed literary text being an imperfect transposition of the writer’s thoughts, hand scrawled annotation being the immediate expression of ideas provoked by newly awakened text. These imperfect translations mark points of *reception* that also reach back towards *inception*, echoes of the writer’s scribbled notebooks, their visionary and (re)visionary marks.

Incidental and accidental marks record the reader’s bodily involvement in reading. Heavy annotation materially transforms the mass-produced copy into an individuated edition. These marks come to represent, perhaps in some vaguely compensatory way, the accumulation of time spent *in the Wake*. Annotation *breaks in*, softens and probes the depth of the text and individuates reading in the way that it recognises and *gathers in* the language. This gestures mark the text’s activation and recording the reader’s progress *into* it. In the performance of call and response between writer and reader, annotation traces a gradual transference of authority, the migration of the book from object to subject text. Beyond the intellectual there is a physical interaction *with* and an imposition *on* the book as a *(re)markable* object.

In its radical subversion of the linear in literary text, *Finnegans Wake* can be considered to be moving more towards the condition of a visual rather than purely literary image. Mentioned by Joyce himself (though played down in some critical commentary) the view of the *Wake* as modelled on the Tunc page of *Book of Kells* still retains some valid and useful implications²⁹. In both works letterforms are embedded in elaborate matrices of detail to the point of camouflage. Hierarchies of content are ‘flattened’, rendering the essential indistinct from the incidental. Illumination becomes an excess of surface-generating elaboration, all information simultaneously available. In place of linear i.e. an orderly and gradual unfolding, the text offers a network of syntactical options similar to those offered by visual images. With its elaborate variations of motif on macro and micro scales, the *Wake* approaches a holographic state whereby much of the of the whole is evident in any fragment - an effect not dissimilar to that seen in several ‘isms’ of modernist visual art³⁰.

The drawing substrate, like a screen, is both a material *surface* and notional *space*. Formal and virtual qualities of the ‘screen’ are activated by the imposing mark, as the qualities of each mark are realised by the ground upon which it occurs. Drawing-based reading tends to produce tonal inversion, with notation usually a dark figure on a light ground, dark gesture in a light space, whereas the mental impression is usually perceived as light, phosphorescent, oneiric ‘marks’ occurring against a dark background, Joyce’s ‘oneiratic glow’³¹. Even imagined daylight occurs within a broader dark space, redolent of cinema. The imaginary image also recalls the experience of cinema in the way that attending to its edges ejects the viewer from the essential interiority of the experience, placing them beyond the frame, exterior to the drawing, outside the text, left merely holding a book.

Reading has always involved the interaction of two bodies – that of the writer and of the reader. A third body, that of the book, provides the locus for this.

The *Wake*'s textual membrane is the interface between the body of the work and that of the reader. It is a site of resistance and pleasure. If the right working relationship is established this can become pleasurable resistance. If not then the interface is but plane of frustration, boredom or indifference - the indifference *of* and indifference *to* the text. Indifference in that the text turns or is turned away, the textual surface remains hermetic in its *apparent* lack of opening for the reader.

Finnegans Wake detains us until, with sufficient forward insistence, we are able to break the surface tension of its language. Access to the text needs the reciprocal dilation of physical and virtual spaces. Physical and ocular gestures are required to rend mutually implicated openings, exposing the stuff of the object text, its materially encoded virtual imaginary, as well as exposing the subjective interior of the reader, to the reader.

Visual experience here involves an ocular apprehension of surface pressure, resistance and friction in the text. Only upon entry can attention can be devoted to the textual interior to a point of entrancement. And having given oneself to the text, one is lost in reading... almost.

Once fluid, entranced reading achieved, the reciprocal openings of anterior textual space and the reader's imagination become mobile and spacious enough to properly accommodate both. The reader's consciousness oscillates smoothly between these dynamic spaces. The medium of text occupies the reader, as the reader inhabits the text. This conception of mutual activation and exchange differs significantly from ancient notions of a dominating occupation of the reader's body by the will of the writer.

Whilst the above may be generally applicable to the experience of literature a distinctive attribute of *Finnegans Wake* is the extent to which it asserts awareness of the *procedure* of reading first as a mutual exposure of object text and subject reader and then as a required re-

negotiation of terms between the two. In this mutually affective relationship between the bodies of author, text and reader the contribution of each is necessary to create both the moment and momentum of reading. The inter-action which foliates the textual universe of the *Wake* can be rendered explicit for each individuated encounter with its text through the graphically assertive process of reading-through-drawing.

Notes:

1. *Finnegans Wake* by James Joyce was originally published in 1939 by Faber and Faber. I have read the book, or parts thereof, in several editions including the 1979 Faber and Faber paperback, Rose and O'Hanlon's 2010 'restored' version, with their editorial preface and afterword, a note by Seamus Deane and appendices by Hans Walter Gabler and David Greetham, also the Oxford World Classics 2012 paperback edition with introduction, chapter outlines and notes by Henkes, Bindervoet and Fordham. However, it is the Penguin Classics 2000 edition through which I became most engaged with the text. James Joyce, *Finnegans Wake* (London: Faber and Faber, 1975) James Joyce, *Finnegans Wake* (London: Penguin, 2000); Danis Rose and John O'Hanlon (eds.) James Joyce, *The Restored Finnegans Wake*, (London: Penguin 2010); James Joyce, *Finnegans Wake*, edited by Robbert-Jan Henkes, Erik Bindervoet and Finn Fordham (Oxford: Oxford University Press, 2012).
2. James Joyce, *Finnegans Wake* (London: Penguin, 2000) p.18.17.
3. Ibid., p.18.18
4. Ibid., p. 124.3 – 12 cited in Darren Tofts, "Where are we at all? & whenabouts in the name of space?" in David Vichnar and Louis Armand (eds.) *Hypermedia Joyce* (Prague: Univerzita Karlova, 2009).
5. James Joyce, *Finnegans Wake* (London: Penguin, 2000) pp. 123.27 – 124.22.
6. Christa Maria Lerm-Hays Joyce in Art: *Visual Art Inspired by James Joyce* (Dublin: Liliput Press 2004) pp. 16,19, 34 – 35. Also Carol Loeb Schloss, *Lucia Joyce: To Dance in the Wake* (London: Bloomsbury, 2005) p196.
7. Ibid.
8. Hayes provides a thematic survey of Joyce's influence on the visual arts, including responses to *Finnegans Wake* by such leading exponents as Moholy-Nagy, Motherwell, Beuys, Tony Smith and Kosuth. I am specifically concerned with figurative or illustrative representation of the Wake resulting from its use as a source text, rather than indirect alignments of artwork to text through processes of inspiration, influence, theme or those works that utilize quotations or extracts from the text. Christa Maria Lerm-Hays Joyce in Art: *Visual Art Inspired by James Joyce* (Dublin: Liliput Press 2004) to accompany the exhibition of the same title curated by her at the Royal Hibernian Academy, June 2004.
9. Lazlo Moholy-Nagy, *Vision in Motion* (Paul Theobald, 1947, Chicago 1969). The schema for *Finnegans Wake*, prepared for Moholy-Nagy by Leslie L. Lewis, was used as an aid to curriculum delivery at the Bauhaus in Chicago.

10. John Bishop, *Joyce's Book of The Dark*, (Wisconsin: The University of Wisconsin Press, 1986, new edition 1993) pp. 32 – 35 and pp. 160 – 164. See also the spatial representation language in *Finnegans Wake* in Umberto Eco *The Limits of Interpretation* (Indianapolis: Indiana University Press, 1994), p. 141 fig. 9.2.

11. Tim Ahern *James Joyce Finnegans Wake Chapter One: The Illnesstraited Colossick Idition*, Seattle and (London, University of Washington Press 1983) and Tim Ahern, *James Joyce Finnegans Wake The Final Chapter: The Illnesstraited Colossick Idition* (Massachusetts, AFIPR 2010).

12. Carl Flint and David Norris, *Joyce for Beginners* (Cambridge, Icon Books 1994) pp. 148 – 171.

13. See Stephen Crowe's website <http://www.wakeinprogress.com>

14. See John Vernon Lord's Illustrated *Finnegans Wake* (London: The folio Society, 2014).

James Joyce, *Finnegans Wake*, Penguin, (London: Penguin Classics, 2000). See also webpage of notebooks at <http://www.foliosociety.com/blog/illustrating-finnegans-wake/>

15. Thomas McNally, Illustrations to James Joyce, *The Ondt and the Gracehoper*, Dublin: Lilliput Press, 2014).

16. Steve Garner (ed.) 'Towards a Critical Discourse in Drawing Research', *Writing on Drawing: Essays on Drawing Practice and Research* (Bristol: Intellect, 2008) pp. 15 – 26.

17. Deanna Petherbridge, 'Nailing the Liminal: The Difficulties of Defining Drawing' in Garner, *Writing on Drawing: Essays on Drawing Practice and Research* (Bristol: Intellect, 2008) p.34.

18. 'Dreaming' and its relationship with reading here used as by Nell, who outlines key affinities but also important distinctions between dreaming and reading. It is also strongly connected to the concept of *Finnegans Wake* as dream-work. Victor Nell, *Lost in a Book: The Psychology of Reading for Pleasure* (New Haven and London: Yale University Press, 1988) Ch. 10 'Reading, Dreaming, Trance', pp. 199 – 225.

19. Ibid.

20. Ibid., and also in relation to ideas proposed by Zunshine *Why We Read Fiction: Theory of Mind and the Novel* (Ohio: Ohio State University Press, 2012) Part 1 'Attributing Minds', concerning the desire of the reader to seek out and try alternative states of mind engagement with literary fiction and the extent to which *Finnegans Wake* provides an extreme opportunity for this.

21. What Bishop describes as the 'negational mannerism' of the Wake's language, Ch. One "Reading the Evening World" in John Bishop, *Joyce's Book of The Dark*, (Wisconsin: The University of Wisconsin Press, 1986, new edition 1993). Also of relevance here are Iser's comments on the relationship of negation to meaning, particularly because of the density of negation in *Finnegans Wake*. Wolfgang Iser, Ch. 8 'How Acts of Constitution are Stimulated', *Acts of Reading: A Theory of Aesthetic Response*, English translation (London: Routledge 1978) pp. 225 – 231.

22. John Bishop, *Joyce's Book of The Dark*, (Wisconsin: The University of Wisconsin Press, 1986, new edition 1993) Ch.8, 'Meoptics', pp. 210 – 263, particularly figures 8.1 – 8.4, pp 228 – 229.

23. Victor Nell, *Lost in a Book: The Psychology of Reading for Pleasure* (New Haven and London: Yale University Press, 1988) Ch. 10 'Reading, Dreaming, Trance', pp. 199 – 225.

24. Nell, 'Introduction' (1988).

25. James Joyce, *Finnegans Wake* (London: Penguin, 2000) p. 28.

26. Roland Barthes, *The Pleasure of The Text*, trans. by Richard Howard (Oxford: Basil Blackwell, 1995) originally published as *Le Plaisir du texte*, (Paris: Editions du Seuil, 1973).

27. Ahern acknowledges the value of collaborative readings as a member of the Thirsty Scholars *Finnegans Wake* reading group in Boston Massachusetts. Tim Ahern, *James Joyce Finnegans Wake The Final Chapter: The Illnesstraited Colossick Idition* (Massachusetts, AFIPR 2010). For a first-hand summary account of, solitary, group and dual attempts at reading the Wake see also Philip Kitcher, *Joyce's Kaleidoscope: An Invitation to Finnegans Wake* (Oxford: Oxford University Press, 2007) xv – xxiii.

28. See, for example, Terry Eagleton, *Literary Theory: An Introduction* (Oxford: Blackwell, 1996)

29. Richard Ellman, James Joyce, revised edition (Oxford: Oxford University Press, 1982) p.545 and A. Walton Litz, *The Art of James Joyce*, Ch. III 'Work In Progress', pp79 and 98.

30. I am thinking particularly but not exclusively here of the modulated surfaces and dispersed representation of Cubo-Futurism and Orphism, as exemplified by Sonia and Robert Delaunay, Giacomo Balla and Carlo Carra.

31. Bishop refers to Joyce's 'whole oneiratic "glowworld"' in his exploration of the interior visual sensorium of the sleeper in the *Wake* in *Joyce's Book of The Dark*, p. 233.
